

## Council reconsiders autonomy

by Louise Haberl

A motion in support of Daily autonomy, passed at a Council meeting two weeks ago, will be reconsidered following debate at last night's Council meeting on an amendment to the Daily constitution.

The amendment, proposed by VP External Daniel Gaucher, concerning the need to "respect the spirit and content" of writers' articles during the editing process, did not appear to be favored by Council. But a proposal by Law Representative Ted Claxton that Council's vote on autonomy of two weeks ago be reconsidered by the Judicial Committee on a constitutional technicality was passed by Council.

Claxton argued that the Council's vote on Daily autonomy two weeks ago was unconstitutional as quorum was maintained by the use of proxy votes, and the proxies were used to pass the amendment.

"I consider this matter (of Daily autonomy) to be weighty enough to have it considered by the Judicial Committee... The entire process will have to be considered," said Claxton.

Prior to Claxton's proposal, Gaucher explained that his amendment was necessary because of "the total power which rests in the hands of the editorial board."

The amendment states "Members of the McGill Daily who are given the authority to edit submissions to the newspaper... respect the spirit and content of such submission in all phases of the editing process."

Students' Society President Todd Ducharme spoke against the proposal, saying that it infringed on the editorial freedom of a newspaper.

In response to Claxton's suggestion that the results of the vote on Daily autonomy be brought before the Judicial Committee, Ducharme agreed that the constitutionality of the vote might be in question, but felt that the issue of Daily autonomy should not continue to be "dragged out" by further discussion.

Other councillors, notably those members of the Daily autonomy committee, were very displeased with the proposal by Claxton.

"It's really a cynical move by a minority of Council that can't accept defeat," said Patrick Macklem, Arts representative to Council.

Law Senator Guy Knowles felt that the legal arguments being discussed following Claxton's proposal were "redundant."

"These arguments should have been brought up during past meetings. We've already voted on the issue of Daily autonomy. In point of fact, this is not a matter for Council,"

continued on page 9



Robert McConnell, Gazette publisher, telling the Kent Commission that the Gazette hasn't declined in quality since the demise of The Montreal Star.

(Typesetter's unsolicited comment: Of course it hasn't declined. It's never had anywhere to go but up.)

## Tim Richards new ASUS president

by Richard Goldman

Only 800 of nearly 6000 eligible voters turned out yesterday to elect Tim Richards president of the Arts and Science Undergraduate Society (ASUS) and approve a referendum question providing financial security for the ASUS newspaper, *The Observer*.

Richards, a U2 economics student, collected 312 votes to beat out three other candidates for the position. He said that "all in all this past year was a good one for the ASUS," and that among his priorities for next year was opposition to the hike in differential fees for foreign students.

"I'll be pushing with the full power of the ASUS for a clause limiting the increase to new students," he said.

"It's not right for students who have enrolled for a four-year program here, expecting to pay \$1500 a year, to have that doubled in the middle."

Other winners last night were John Edwards, for VP Arts, Richard Flint and Liz Ulin, for Arts representatives to Council, and Joy Beigleman, Shannon Halyk and Richard Wawrzyniak, as members-at-large.

Edwards, an American, is also opposed to the differential fee hike.

"I understand the principle of differential fees, and even the reasons behind the hike, but a more than 100 per cent hike is just absurd," he said.

Edward said he hopes to put all the facilities of the ASUS behind opposition to the hike.

Arts Representative Richard Flint feels that there must be a fundamental change in the structure of student government if students are to make their voices heard.

"Our council is like a mock ceremony of parliament... with our representatives more concerned with bureaucratic preoccupations than what students are really concerned about," he said.

"We've got to totally change our conception of student government and institute mass democracy by giving decision-making powers to open meetings. The way to attack student apathy is to give students a voice in their affairs."

Members of the newly elected executive all cited two other issues as priorities for next year — opposition to certain clauses of the proposed disciplinary code now before Senate and pressure for

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Thursday  
February 19, 1981  
Vol. 70, No. 77  
Montréal

Canada's Only Students' Daily

# The McGill Daily

## Council torpedoes McPIRG

by Kimberley Stephenson

A proposal to bring to a referendum a \$5-a-year refundable fee to finance a McGill Public Interest Research Group was defeated last night by the Students' Society.

Council's major objections to the refusal of McPIRG's request were that the organization had not sufficiently proved itself, that there were flaws in the proposed constitution, and that there were not sufficient controls upon the organization to ensure it was properly managed.

"They are depriving students of the right to make a decision by themselves," said Peter Bruck, president of McPIRG.

"I challenge Todd Ducharme to a public debate on the issue," he further stated.

"There is an implicit gesture of support by the Society in sending something to referendum," said Todd Ducharme, president of the Students' Society.

"Are we prepared to support an autonomous organization about which we know very little? Until we really know what this is about they should become a functional group funded by the Students' Society," said Ducharme.

"We will not apply to the Council to become a functional group. We refuse to deviate from established PIRG structures. It is not in the best interests of the students to have a less democratic PIRG system set up," said Peter Maas, vice-president of McPIRG.

Bruck said Council's refusal

to let the issue be brought to referendum was "paternalistic and non-committal."

"None of the executive, except those who voted in favour, bothered to come to our events. They have not taken the opportunity to inform themselves about our organization," he said.

"It is poorly set up, there are few controls. It is setting a dangerous precedent letting student groups collect fees. What happens in two years if they don't have a group of gung-ho students working there, and they're still

collecting fees?" said Debbie Shapiro, Science representative to Council.

"PIRG has proved itself over the last decade at many universities in the U.S. and Canada. This is the first opportunity to establish PIRG in Quebec. It's tried, true and successful," said Maas.

"There is not going to be money next year to set them up as a functional group. There are certain restrictions imposed upon a functional group. It is an inappropriate way for a PIRG to operate," said Terje Anderson,

continued on page 9

## Gazette ain't much babe, but it's all we've got: Publisher

by Emil Sher

The journalistic stature of *The Gazette* has not declined since the demise of *The Montreal Star*, Gazette Publisher Robert McConnell and Editor Mark Harrison told the Kent Commission on newspapers Tuesday night.

Referring to the nine-month strike at the *Star* as a "stroke of luck," McConnell maintained that since its former competitor ceased publication in September 1979, there has been "no loss in journalistic quality or journalistic service."

"Montreal is poorer because of the demise of *The Montreal Star*," said Harrison.

He denied earlier allegations heard by the Commission that *The Gazette* "rip(s) news off the wire."

*The Gazette* has "a greater

per cent of staff-written material than any other newspaper," Harrison said. He cited a recent survey of a sample week to buttress his contentions. During that week (Monday to Friday), 42 per cent of the paper's material was written by *Gazette* staff and 46 per cent came off the wire. That Saturday, 53 per cent originated from *The Gazette*, with wire services providing 32 per cent.

A Concordia University journalism department poll indicated that 38 per cent of the respondents felt *The Gazette* didn't carry enough foreign news. Harrison countered: "The reality is that we carry more foreign news and news of significance than any other paper in this country."

He said *The Gazette* was

striving "to become the greatest newspaper in Canada" and to be "as fair (and) as accurate as we can make it."

McConnell said the *Gazette* is examining the prospects of opening a second English newspaper in Montreal and that he sees no harm if Southam Inc. (owners of *The Gazette*) were to fulfill the need for one if it existed.

Both Commissioner Borden Spears and lawyer Donald Affleck repeatedly requested further elaboration on Mc-

### Daily Staff Meeting

Today's theme is "The Primal Scream". Come and voice your anxieties at 3pm in B03.



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### 372 - LOST AND FOUND

I lost a blue purse with embroidered flowers, in Arts West basement Ladies' Washroom on Wed. Feb. 11 (morning). I won't ask about the money, all I want are my ID cards. Please bring back to Students' Society Desk in the Union Bldg. If found.

Lost: Bracelet 18k. gold, 1/4-inch bangle with medallion of a blindfolded goddess. Reward offered. Phone 877-7491 day; 381-5148 night.

### 374 - PERSONAL

To My Engineer: Thank you. It was fun. Wicked Wanda.

To Our Gallant Gondollers: We love you passionately every day, not just on Valentine's Day. Please forgive us for forgetting. Love & Kisses, your lovely Contadine.

### 385 - NOTICES

The Big Event - From Vancouver, RCA recording artists, DOUG & THE SLUGS will perform in the Union Ballroom Saturday, Feb. 21st, 9:00 pm. Canada's hottest act in the '80s. Hear them now on Gertrude's jukebox... this concert / dance produced by the McGill Program Board.

"Swing Into Spring" with the McGill Nursing Fashion Show. Thursday February 19th at 8:00pm in Leacock 132. Admission: \$2.00. Door prizes and refreshments.

Gardner Hall's Black & White Party - Friday, February 20, 10:00 - boat races...new dj...new lighting...dance contest...refreshments...Be There!

INFLATION - Supplementary Reading. Causes and possible cures. Who is responsible? Can cure come in time? 110 pages \$4.95 post-paid from Pope Publications Dept.M., P.O. Box 203, Abbotsford, B.C. V2S 4N8.

Gay and Catholic? Dignity is a support group of gay and concerned Catholics meeting at the Newman Centre, Tuesdays at 7:30pm. For info, call 392-6711.

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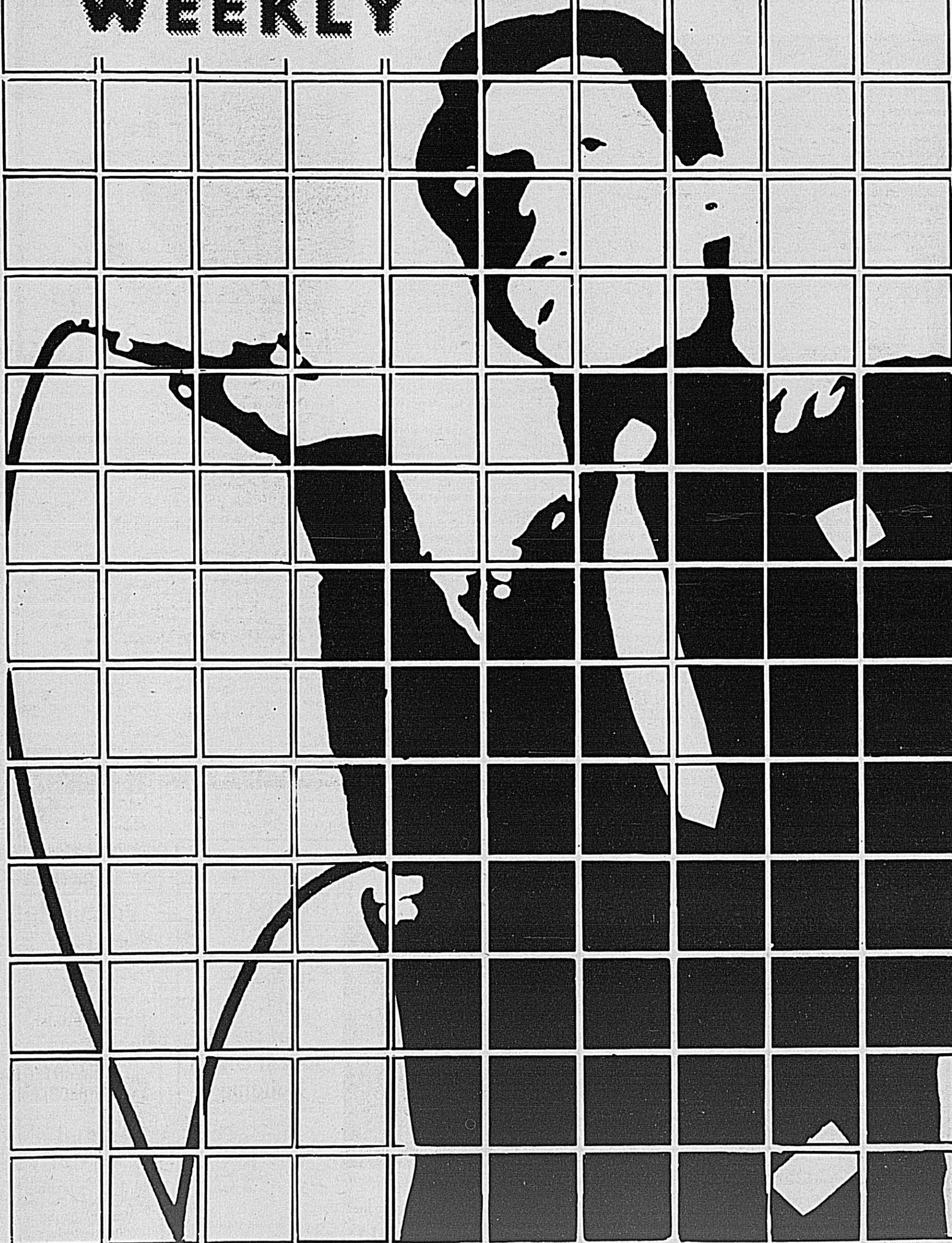
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THE

WEEKLY





Julia Slavin:

# Tuesday Night Talent



Weeklyphoto/David Samuel

Kathy Salamon

When Becky Shapiro graduates from high school in suburban America, she finds her life has lots of choices but no direction. So she lets herself flow with the tide and ends up in a number of sticky situations, climaxing in a hilariously tragic scene in a pornographic bookstore.

This is the scenario of *Little Victims*, a Tuesday Night Café Theatre production of a play by McGill student Julia Slavin.

Slavin, also director of the play, calls *Little Victims* "a funny tragedy." The protagonist, Becky, gets into some funny situation, but she never has any control over her life.

The play starts with a middle-aged Becky, played by Colleen Curan, looking back on her experiences as a 17-year-old. Her memories are brought to the stage by the younger Becky, excellently portrayed by Ronette Bransdorfer, and Becky's best friend June (Anne Farquhar). Becky feels that all through her life she had been a victim

of fate.

"At 17 you are the victim of a hold-up and everything else is the perpetrator," she says.

Slavin's script is delightfully witty and the tempo is fast enough to keep up with the amusing plot. *Little Victims* is Slavin's third play produced by TNC. Her other two plays, *Love and Powerful Protons* and *Dear Occupant*, were produced during the 1979-80 season.

"I've learned a great deal since I started working with TNC," Slavin said in an interview. "I wrote this play with TNC in mind — I was constantly thinking about the blocking and lighting of the theatre."

Slavin creates her characters as composites of many different people. "Raphael once said that to paint one beautiful angel, he would look at thousands of

beautiful angels to paint that one great angel. That's how I cast my characters — I know all of my characters as people, but they are thousands of people."

Slavin said that material for *Little Victims* came from remembered conversations and from numerous dialogues. "I've been writing dialogue for as long as I can remember," she said. "I pay attention to every conversation I have. Most people get caught up in motion and miss things."

Once the dialogue starts forming, characters begin to develop and then the plot comes together.

"I kept notes for this play for a year, though some of it was dug out from as far back as a diary I kept when I was 13 years old," she said. "I didn't get the concept for the play until December, and I didn't put the scenes together until three weeks ago."

Slavin feels that her work on the technical side of theatre has improved her playwrighting. "Having worked as an actor, lighting technician, and director, I know the limitations and capabilities of the theatre," she said. "I know that a character's lines must be consistent and you can't try to do anything too fancy with lighting and props. There is a danger in a playwright who knows nothing about acting and directing."

When she graduates from McGill next year, Slavin hopes to become a professional playwright in New York or elsewhere in the United States. "I'd like to give theatre a shot," she said. "I think my writing holds up well in small theatres." *Little Victims* opens Tuesday, February 24th and runs through Saturday, February 28th in Morrice Hall, room 106 at 8 pm.



## Melancholy Lady

Les Thiele

Barry Kyle's *Sylvia Plath: A Dramatic Portrait* as performed by the Tuesday Night Café Theatre is a skillful accomplishment in theatrical exposition. The six actresses involved vividly illustrate the vicissitudes of Plath's life in a dramatic combination of narrative and poetry recitation.

Directed by Elsa Bolam, also known for her productions at the Centaur Theatre, *Sylvia Plath* reveals the confrontation of Plath's life force with her suicidal death wish. As a confessional poet, Plath's works enter into the "private and taboo subjects" of mental disturbance and breakdown. Her life of paranoia, psychosis and inner violence is successfully portrayed in the recitation of her poetry — "poems as distinct and different as our fingerprints themselves".

Though *A Dramatic Portrait* may be somewhat esoteric to those unfamiliar with Plath's work, the actresses skillfully carry the audience into the

depths of Plath's mind where "the world itself is the bad dream". This insight into the poet's enigmatic emotional state allows us to see not only the despair of Plath's life but also its vitality.

"The play suggests that her life force was just as strong as her death wish," said director Elsa Bolam.

Yet the melancholy of Plath's poetry remains undeniable. Her suicidal death at the age of thirty-one became the "act which validates the poem". An actress relates Plath's thoughts from "Lady Lazarus":

*Dying  
Is an art, like everything else  
I do it exceptionally well.*

*Sylvia Plath: A Dramatic Portrait* will be performed February 19, 20, and 21 at 8:30pm in Morrice Hall. Tickets \$1.00, available at the door.

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# Fun Furs

Andrew Barnham

Perhaps the best known of the psychedelic revival bands, *The Psychedelic Furs*, are basking in the light of the recent North American release of their album: *The Psychedelic Furs*. First released in Britain long ago, the album was not released in the States until late September or early October, and a month later here in Canada.

The band's line-up consists of Roger Morris and John Ashen on guitars, Vince Ely on drums, Duncan Kilburn on sax, and Tim Butler on bass. Lead vocalist Richard Butler is also described on the album credits as being "the word-smith." They've been playing together since 1977.

The *Furs*' sound is very definitely psychedelic (indeed, comparisons to *Velvet Underground* abound) but with the added amphetamine dimension of punk's high energy. Their influences include *The Doors*, *The Seeds*, *The Stooges*, *The Thirteenth Floor Elevators* as well as *Velvet Underground*.

"We just sort of listened to the punk thing because it had energy, and mixed it with the psychedelic thing. That was the starting point." (R. Butler, quoted in *Creem Magazine*, Jan. 1981, p. 18.)

The album itself shows a soft focus photo of the band on the front cover, across which is slashed "The Psychedelic Furs" in almost *Sex Pistols* fashion. On the back, the album credits state: "all songs written and arranged by *The Psychedelic Furs*." *Creem Magazine*

seemed to think this was important enough to justify a paragraph or two of the googoo gahgah variety.

Beyond the cover, we enter at last into the realm of their music. *The Furs* definitely have their own sound. It's a sound fraught with intensity — psychedelic punk music against which Butler's semi-hoarse vocals incant their view of our disposable society in a voice so rife with disdain as to seem almost contemptuous.

From the opening intro's slow gradual build-up and from its distant melodic line into the psychedelic punk sound that carries through the album from its opening to the closing number, this album is flawless.

The opening number, "India," like most of the songs, exposes the shallow triviality and emptiness of some facet of our society. (In this case, the useless faddism of the flower power inheritors for whom time stopped in 1967.)

From "India," we get into the slower, more introspective "Sister Europe," a song about that favorite punk theme, alienation. That sense of alienation is touched with a melancholy so poignant, that the feeling of regret seems to fall into an almost hopeless despair, a sense of irrecoverable loss. This has its parallel in the loss of innocence and dreams that seems to preoccupy so much of the new music. This song also seems to reiterate the emptiness of our values and the mindlessness with which we pursue our manufactured goals bound with archaic and

Weeklygraphic/Andy Barnham

pointless rules.

There is a brief interlude away from this theme in "Susan's Strange," a tender, almost romantic, wistful song, before the theme is once again picked up in "Fall," which also heralds a return to the more raunchy, amphetamine uninspired music

that seems to be a trademark in punk.

In "Fall," *The Furs* attack from the point of view of young people faced with the consumer society's lifestyle. Marriage and the prospects of being together in the stale empty pursuit of empty goals culminating in drudgery and

boredom are best summed up by these two lines: "I am you and you are me / Tie me down and we'll be free."

In "We Love You," the same point is even more telling in that it's apparently sung from the point of view of Mr. Lowest Common Denominator who lives in front of his TV set endlessly consuming products, like every good citizen should be doing, totally opiated.

"Soap Commercial" seems to be telling us that that advertising has made us all the same and that we are slaves to commercialism; "Imitation of Christ" is a much less raucous sounding song that attacks from the religious angle. The latter's title is suggestive of this. There does, however, seem to be further depths of meaning to this song (e.g. "Jesus is a woman too / he looks like all of me and you / your mother talks and all your friends will laugh at her...") which tends to make its interpretation rather more difficult and subjective.

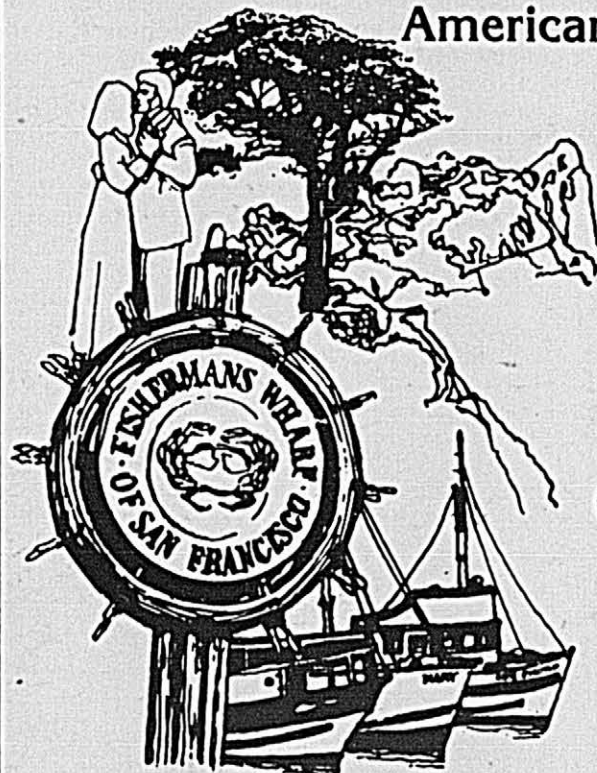
I would be completely remiss if I neglected to mention Duncan Kilburn's essential contribution on sax and Vince Ely's tight drumming, both of which help so much to define *The Furs*' sound. Offhand, I can think of only three bands who use the saxophone effectively: the first, an early punk band, no longer in existence, *The X-Ray Spex*; next, *The English Beat*, successfully incorporated the sax into their ska revival sound; and finally, *The Psychedelic Furs*, who've blended the sax so perfectly into their sound as to give it a whole new dimension.

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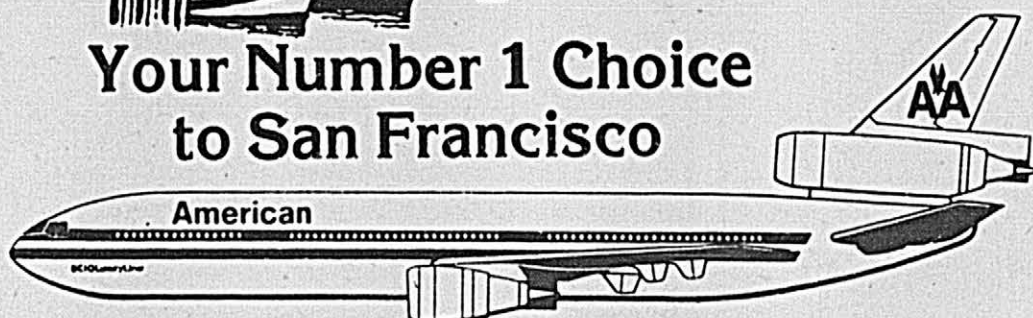
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# Levon Helm, American Son

Harold Koblin

Three years ago, when *The Last Waltz* was playing at theatres around the world, millions of people wondered what would happen to the five musicians who made up *The Band* after the group's demise. Together, *The Band* had made some of the finest music of the sixties and seventies. Their work spanned the continent — songs like "The Night They Drove Old Dixie Down" and "Acadian Driftwood" spoke of the history and evoked the mood of triumph and tragedy that comprises much of North America's heritage.

Unfortunately, *The Band* eventually came to an end. Most of its members had grown tired after spending much of their lives on the road; lead vocalist and drummer Levon Helm, on the other hand, felt the need to continue touring.

Predictably, Helm has done his best to stay in the limelight — he's mounted several tours, first with the *RCO All Stars*, and lately with *The Cate Brothers*. Playing small clubs, college dances and acting in the occasional movie, Helm has managed to keep a higher profile than most of the other ex-band members. Still, one wonders why a musician as successful as Helm is playing at McGill of all places. Or, to put it another way, what the hell does Helm think he's doing playing show after show in backwater places like the Maples and Le Club?

"You know, life has its hills and valleys," he said between sets during his show here.

"I don't know...I like to play the Forum, I like to play Le Club, I like playing and as long as the club is good that's fine with me. I'm going to get my licks in if they're willing," he said, taking a drag from a Merit filtered cigarette.

"At this point, I'd rather be playing two solid sets a night and learning and getting into a physical frame than trotting out and opening a big show for Charlie Daniels at the Forum and getting to play for 30 minutes — you know, time to pop a decent sweat," he said, his voice hoarse and tired from singing "that good old rock 'n' roll."

Still, one wonders what keeps him going for the two-hundred odd days a year he spends on the road. Helm, who bases himself out of Arkansas, Woodstock and Toronto, says he loves the life of the road, the constant ex-

citement of playing, and the new experiences he gains touring the countryside in a rented van. If nothing else, Helm is a survivor — his arms and hands bear large calluses, ground into his flesh from years of pounding away on his drums. His voice, raspy and blown out from decades of overuse sounds tired backstage. Yet, he seems at home on tour, living out of a suitcase and playing for a song.

His attitude towards the road is also interesting. As Robbie Robertson said in *The Last Waltz*, the road has taken its share of casualties — Hendrix, Joplin, and countless others succumbed to the road's drudgery, to the endless monotony of playing a different town every night for weeks on end. Yet, one gets the feeling that Helm is tougher, that his nonchalance and laid-back attitude will keep him, from falling into the hole that has claimed other, less enduring individuals.

"The road keeps you on your toes," he said. "It's active duty."

"When *The Band* did *The Last Waltz*, by that time everybody'd sort of become a family man, and that affects people differently. Some of the fellas didn't like touring as much as the others and besides that, I think we'd come to the end of our page for that particular chapter and we wanted to turn out and get on with whatever's left.

"Personally, I'd like to think there's a lot more music to be played. I like to travel and I've got two or three days coming up where I don't play and I'll be taking those days off — that's all I need and I hate to miss the electricity of it and the excitement of playing."

If the McGill show is any indication, Helm is genuinely happy with what he's doing. Off stage, he seems content, chain smoking and talking loosely with those backstage. On stage, however, Helm comes alive. As Earl Cate, the guitarist in his current backup band said: "When you're on stage and you're having fun it kind of shows on your faces and the audience can tell."

"It's been good up here — Levon likes it, we all like it," he said.

Cate said Helm feels at home up in Canada — not surprising when you consider that Helm spent six years living in Toronto during his early days when he and the other Band members played in Ronnie Hawkins' group, *The*

*Hawks*.

In fact, Helm said his early experiences in Canada have a lot to do with why he's spending so much time up here in the great frozen north.

"We (*The Band*) used to play two circuits — we played in Canada, all around Ontario and Quebec, then we played Arkansas and Texas. Whereas Canada was second nature for me, Arkansas and the South turned out to be a second home for Garth, Robbie, Richard and everybody."

"We discovered over the years that the same songs that were popular down in the Memphis area would also be popular in Toronto. There's always some kind of the same feeling between these two places," he said.

That feeling may be the reason why Helm is striving to make a living playing the bar circuit, becoming a regular feature on the Montreal and Toronto scenes in the process.

Helm's reputation up here has clearly helped *The Cates* gain popularity; though an excellent band, it's highly unlikely that a group hailing from Arkansas could have made it up here on their own. "Because of *The Band*, Levon's name means more up here than it does in some other areas," Cate said.

"*The Cate Brothers* and I grew up together in Arkansas — I used to play in their band years ago and it's just natural for us to get together anytime," Helm said.

"In another little while we can start to imagine what a good partying album should be like, but we also need that time to keep blending ourselves and find some good sounds," he said, adding that the group intends to cut a live album in the near future.

Helm feels that this attempt is bound to be more successful than his last attempt at recording. After *The Last Waltz*, Helm got together with a group of friends (Paul Butterfield, Dr. John, Booklet T. Jones, etc.) and started touring under the label *Levon Helm and The RCO All Stars*.

The group received critical acclaim — the album was judged to be brilliant by many media outlets — but the rigours of scheduling made it impossible for the group to survive.

"Everybody in the group had been recording and had their own careers going, so it just finally got difficult to match schedules and, slowly but



surely, it just petered right out. It was hard to get it organized; when we did, it sounded like it was smoking to me but it couldn't happen all the time," he said.

Apart from the live album, the future may hold a surprise for Helm fans — Helm's portrayal of Loretta Lynn's father in last year's acclaimed *Coal Miner's Daughter* has opened all sorts of dramatic avenues for Helm to follow, including a possible role as J.R.'s illegitimate brother on television's *Dallas*.

However, it's difficult to imagine Helm living in the staid, sedentary life of a retired ex-rockstar. As anyone who has ever seen him perform can attest, Helm comes alive when he's before a crowd doing what he does best — playing rock and roll.

After his show at McGill, Helm was asked what he plans to do in the future, why he's sticking out as a rock singer in a profession where the average performer is half his age. His answer: "I like to play, I like to tour — especially if the crowd is good and it's a good party. I hate to miss it."



Weeklyphoto/Carl Heine



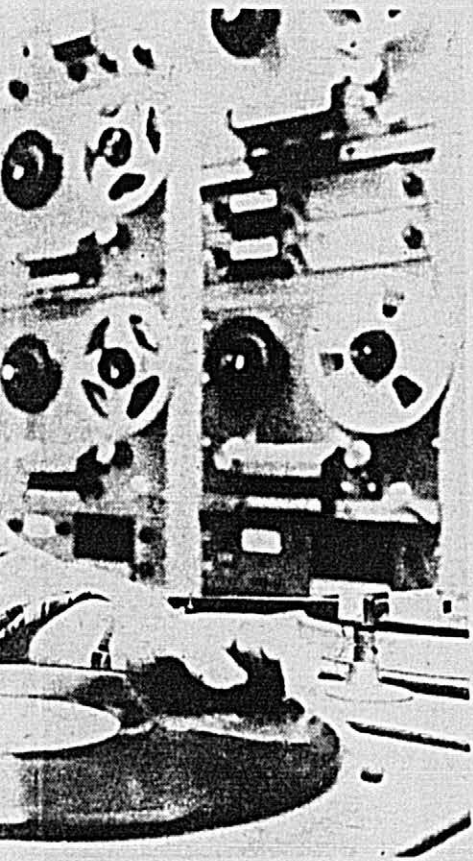
Weeklyphoto/Carl Heine



Weeklyphoto/Carl Heine



# The Sound You Can Almost See



Steve Yudin

Montreal's only rock...the sound you can almost see...super ninety-eight...When McGill's number one radio station attempted last year to find a pseudo-definitive slogan, they failed miserably. Not that there were not enough proposed catch-phrases (among over thirty suggestions was

the inefragable "CFRM — the sound you can almost hear"); it simply is not as easy to label McGill radio in the way commercial radio stereotypes itself.

The station's eclectic orientation may be one factor. "You turn on CHOM and you know what you're going to hear, basically," says CFRM station manager Tim (T.J.) Thompson. "CFRM is pretty well free-form."

"There's no way we could fit into anyone's slot," adds new director Ivan Slobod. "We have so many different styles, you couldn't call us CHOM or CKOI. It's CFRM is a real taste of everything that's good in the world."

Hence, the diversity of tastes manifested by the wide spectrum of music heard on the air is reflected in the resultant failure of the slogan quest. Union morning-mongers may be "eased into" the day, as Thompson says, with the mellow side of rock 'n' roll and pop music. Contemporary rock dominates the afternoon airways and the evening features more of the obscure, or less celebrated modes, such as reggae, jazz, folk and so on.

"Most people don't have a fanatical emotion for one type of music," notes Gaetano Geretto, business manager and disc jockey. "You'll be playing a diversity of music. We're not a bunch of clones."

CFRMers did not hesitate to give their adverse opinions on the one-sidedness of commercial radio.

"The bottom line is the dollar," says Slobod. "They (AM-FM) treat their audience in a paternalistic manner.

What you see on TV, for instance, really appeals to the lowest common denominator. We're an alternative to all forms of media."

"Commercial radio is more rigid," says Thompson. "You'll sacrifice some creativity in order to build an audience. There are consulting firms across Canada who decide what's going to be played."

"You keep your personality here," says D.J. Ted Charney. "If you have an idea you can say what you want to do and use it. We're pretty free to play what we want as long as it's logical, coherent and not turning your audience off completely."

"As we grow we become more efficient and more proficient. I think we're original and it's time Montreal had a real rock 'n' roll station."

The one hundred-strong volunteer staff at CFRM produces shows such as *Monday's Talent Hunt*, which gives McGill artists a chance to display their music on the air. On Wednesday, *Random Notes* takes a look at the latest albums and includes a melange of concert reviews. *Sports Page* includes an interview with a McGill sports personality, while Friday's shows review the news of the week and have a rundown of the entertainment calendar for the weekend.

One of the week's attempts to promote a New Wave music is Friday's show *This is Pop*. Besides being geared towards innovative sounds towards the day's end, CFRM reflects the individual tastes of its own disc jockeys, which tend to include quite a

wide range.

Although the station doesn't receive much feedback, they succeeded in getting piped into Gertrude's after a poll of students found in their favour. The station expects to gain more access to Gert's (it presently is heard there for the early part of the day) in addition to its ten other campus outlets.

More optimistically, CFRM has filed an application with the CRTC in an attempt to gain access to the FM airwaves. Thompson is confident that after beefing up on the technical aspect of the station, McGill Radio will be ready to broadcast within the confines of Cablevision — which includes most of the island of Montreal.

"I think it's lacking in some aspects as far as the format goes," says Charney of student radio. He would like to see a collaboration of some kind with The University of Montreal's campus radio in order to promote the bilingual aspect of the city.

Disc jockey Pierre Shanks notes that Radio McGill can broadcast in French and English because it constitutes a community, non-profit, organization. CHOM-FM was put on probation by the CRTC for broadcasting in both official languages. It was forced to revert back to English only.

Shanks points out the CFRM gives DJs more freedom in that respect and several take advantage by mixing Quebecois music with American songs, but laments the fact that more

continued on page 8

## Sluggin' Away

Paul Mason

"Doubt thou the stars are fire;  
Doubt that the sun doth move;  
Doubt truth to be a liar,  
But never doubt a slug."

1981: The year of the slug. This will be the year that the slugs will come into being, become recognized for all they are worth. It will be the year of slugomania, influencing everything from hairstyles to car styles (the new Chevrolet Slug — 400 mpg city, 500mpg freeway). The year of the "Have you hugged your slug today" bumperstickers, "Slug on a Stick" fast foods, slugothèques, and, of course, the year of Doug and the Slugs.

Doug and the Slugs escaped from their Vancouver lair to conquer the rest of Canada. Since the release of their album *Cognac and Bologna*, they have been doing just that and not at a snail's (or in this case a slug's) pace either. The slugs have overcome.

It is difficult to imagine any group choosing a slug as their emblem. Nevertheless, this group's somewhat theatrical performances as well as the quality of *Cognac and Bologna* prove that the name Doug and the Slugs was chosen solely

for acoustic enhancement. Of course, the new wave implications are inevitable.

Doug Bennett, his song-writing, and his five not-so-sluggish cohorts have an incredible range. At times the group (herd, pack or whatever slugs travel in) are reminiscent of Ricky Nelson and at other times, their precision harmony is not unlike a barbershop quartet (sextet). In fact, Doug himself looks somewhat like a barber.

Much of the material on *Cognac and Bologna* has Vancouver-grown paradoxical reggae overtones or, as Doug and the Slugs refer to it, "WASPafari". "Drifting Away" and the album's first hit single, "Too Bad", are both examples of this middle class-Ricky Nelsonish reggae. The variety of style doesn't stop here. The Slug's kitsch extends itself into a world of rock, blues, punk, soul, country and "Martian" music, in such a way that it is difficult to recognize any single one of these components.

Doug Bennett's writing and singing style (he wrote all the songs on the album and is lead vocalist as well) are comparable to that of Ry Cooder and maybe even Boz Scaggs, but the similarities

stop there. Bennett has become the group's sex symbol (that is if you're into slugs). During a recent Toronto performance, Doug's imitation of the mollusk mascot sent the crowd into a sluggish frenzy. A good part of all the Slugs' performances are off-the-cuff, allowing for a show of how great and versatile the band really is.

The second single to be released from *Cognac and Bologna* is "Chinatown Calculation", an upbeat account of two flies mating in a guy's sweet and sour soup. This high-class low life act never lets us forget they are doing it all for fun; "Tropical Rainstorm" sounds like a slow Van Morrison tune but like all the other songs is liable to change with each performance.

In the past two years or so Doug and the Slugs have gone from being just another off-beat band from Vancouver to Canada's quickest moving and most original band to be seen and heard of in a long, long time.

Doug and the Slugs will be performing this Saturday night in the McGill Union Ballroom, guaranteed to be as much of a delicacy as *Cognac and Bologna*.





# Council moves on El Salvador

by Chris Cavanagh

McGill Students' Society Council pledged its support for the McGill Students' Committee of Solidarity with El Salvador at last night's council meeting.

There was little opposition to the resolution which after the proposal of three amendments Law representative Ted Claxton was voted on and passed.

The El Salvador Support Committee was established January 26 to inform the McGill community about El Salvador, expose American involvement, and raise funds to assist war veterans.

The government of El Salvador has been condemned for its repressive measures by OXFAM, Amnesty International, the Conference of Canadian Bishops and the Catholic Church of El Salvador. The U.N. has denounced US military aid to El Salvador.

The resolution passed by council reiterated those points and also called upon the Canadian government to condemn US military support to El Salvador. With the motion, the Students' Society "pledges its solidarity with the McGill Students' Committee of Solidarity with El Salvador."

Also passed last night was a motion that will bring the issue

of general disarmament to referendum. This is in support of Operation Bismantle, whose objective is disarmament through world referendum.

The resolution passed by Council endorsed global referendum. It also called for a letter to be sent to Prime Minister Trudeau, External Affairs Minister Mark MacGuigan and leaders of the

Opposition requesting that Canada propose a world vote on this issue to the United Nations General Assembly. Finally, it agreed to administer a campus wide referendum on this issue.

The National Union of Students passed a similar resolution last October in support of Operation Dismantle.

continued from page 1

## Gazette...

Connell's statement that during the first half of the 'seventies, the reputation of *The Gazette* was in "tatters."

"One reason was *The Gazette* has lost its credibility among the readers, and potential readers, in the community," he said.

McConnell said that between 1972 and 1976, *The Gazette* experienced a "precipitous circulation decline," which he linked to a "too strident and accusatory form of journalism."

"It took off on too many crusades that were ill-conceived" and made "too many errors," he said.

The Commission, led by former newspaper editor Tom Kent, was formed by the federal government following the simultaneous closings of Thompson Newspapers' Ot-

tawa Journal and Southam's Winnipeg Tribune.

## Daily...

said Knowles.

Following Council's decision to bring the vote result on autonomy before the Judicial Committee, Claxton proposed that the general issue of *Daily* autonomy be reopened for a discussion at a special meeting to be held next Wednesday.

In support of this motion, RAEU secretary-general Benoit Laurin said, "There is a need for

debate to be continued on this very important issue (*Daily* autonomy)."

"Just the fact that you are debating this now indicates that the debate is not over yet. I think it would be irresponsible of Council not to reconsider it," said Laurin.

Ducharme argued against reconsideration of the autonomy question.

"I take exception to Mr. Laurin's arguments... If this Council can't stick to the decision it's made (regarding

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out of shape  
you get rid of it,  
right? What if  
your body's  
out of shape?

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**The Goalie's Fear of the Penalty Kick**  
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Saturday, Feb 21

**Nosferatu**

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Daily autonomy), then what are we here for?"

The motion for reconsideration passed by a vote of 13 to 8.

Council also approved in principle a proposed Letter of Agreement between the Students' Society and a future *Daily* Publications Society. The Letter will be discussed at a later meeting of the Students' Council, following reconsideration of the issue of *Daily* autonomy.

## McPIRG...

vice-president University Affairs.

Bruck also objected to establishing PIRG as an organization structured other than suggested. He brought up the question of legal liability, the money squeeze in the Students' Society, and the reason why PIRG is structured as it is.

"Continuity and participation depends on the staff hired. This particular structure came as the result of 10 years of experience. Unless we have that kind of structure it's not going to work. Nader will tell you that," said Bruck.

Maas said that the direction McPIRG will take now is "pretty sketchy."

There will be a meeting tomorrow at 4:30 to discuss future plans.

## ASUS...

divestment of McGill University holdings in South Africa.

Of the twelve positions up for grabs in yesterday's elections, five were acclaimed — the treasurer, the VP Science, the secretary and both Science representatives to Students' Council.

In addition to choosing a new executive council, arts and science students voted yesterday to approve three amendments to the ASUS constitution, including one revising the funding mechanism of *The Observer* and of arts and science departmental organizations. The amendment, approved by a margin of 497 to 222 votes, will provide the ASUS journal with per capita funding of at least \$2.00 per student, while departmental organizations will get \$1.00 per student.

"This was a really key referendum," said outgoing ASUS president Howard Gold.

"*The Observer* is now guaranteed money and no future council can arbitrarily take that away."

Gold said he hoped *The Observer*, which will come out six times this year, will eventually be published monthly.

The other two referendum questions, both passed overwhelmingly, involved changes in the amending formula of the constitution, and in the ASUS referendum mechanism.

Gold said he was disappointed in the voter turnout, which was only 60 per cent of last year's total, and said it was "half because of the number of acclaimed positions and half due to insufficient coverage of the campaign in the *Daily*."

He said that because of the *Observer's* publishing schedule, it could not cover the campaign or the elections.



# Today

**Doug & the Slugs - Volunteers**  
Volunteer Meeting in room B07 (Union) today for anyone who wants to sling beer at the big event Saturday night. Drop in anytime between 3:00 and 4:30pm to sign up for funfunfun and a free ticket to see the show. All welcome...no experience necessary.

**NDP McGill**  
Presents the Honourable Svend Robinson, NDP Member of Parliament for Burnaby, NDP Justice Critic and member of the House of Commons Committee on the Constitution today at 2 o'clock in Room 107-108 of the Union Bldg. Topic of the speech will be the Constitutional Debate. Everyone is welcome.

**Baha'i Club Meeting**  
4:00pm, Union Bldg. 425 to discuss letter to the Board of Governors re: divestment. All interested in learning more about the Baha'i Faith are welcome. Meet near front entrance.

**McGill Student Nurses Present:**  
"Swing Into Spring" Fashion Show in Leacock Rm. 132 at 8:00pm. Admission \$2.00 — Doorprizes, refreshments & clothes for sale.

**PSI-U**  
Come to the PSI-U Hangover Pubnite from 10pm to 1:30am at 510 Pine Ave. Beer 50 cents, Alcohol also served.

**Northern Studies Film Series**  
Today's film is "The People of this Land" (Part I), 12:30, Leacock 219. Free.

**Tuesday Night Café Theatre**  
Presents *Sylvia Plath: A Dramatic Portrait*, by Barry Kyle, directed by Elsa Bolam, in Morrice Hall room 106 at 8:30pm, until Saturday. Admission is \$1.00. Information and/or reservations, call 392-4637.

**McGill Advertising Club**  
A presentation by the Advertising Manager of the Molson Breweries on "Advertising in the Beer Industry". All members invited to this presentation in the Stephen Leacock Bldg., room 12 from 1:30-3:00pm.

**Circle K**  
There will be a Circle K meeting in Union 425 at 7:00 today.

**Gay Men and Women of McGill**  
Tonight, at 7:30 in Leacock 210, we are presenting, together with the McGill Chaplaincy Service, George Hislop, Toronto gay activist, and Chris Bearchell, reporter for the *Body Politic*, who will discuss the topic Gay Lifestyles. The discussion will be followed by a wine and cheese reception at 9:30 in the basement of the Union Building (B-01). All members are urged to attend.

**McGill Ski Team:**  
General meeting today at 5:15pm sharp, in room B-01. The location of this weekend's race has been changed from Mt. Orford to Mt. St. Sauveur. All members must attend, especially those racing this

weekend in order that accommodations may be arranged.

**Arts and Science Students**  
Verification Period for all Arts and Science Students is today and tomorrow only at Dawson Hall, Student Affairs Office. Bring your I.D. card.

**Animation Art**  
Le Département de langue et littérature française et l'Association culturelle Canada-Suisse vous invitent cordialement à la conférence de Monsieur Henri Barras, Directeur du service d'animation culturelle à la Place des Arts Directeur artistique du Café de la Place L'Art à la Portée de Tous: *Utopie ou Réalité?* (20 ans d'expérience dans l'animation culturelle) dans le Salon des professeurs, Pavillon Peterson, 3460 rue McTavish à 16h.30. Entrée libre.

## Friday

**The McGill Debating Union**  
Will be holding its regular meeting today at 2:00 in room 310 of the Student Union Building.

**McGill Contemporary Dance Club**  
Don your playthings for an all-important rehearsal of "Where do the children play?" at 4:30pm in the karate room. Don't miss the fun!!!

**Inside Zimbabwe Today**  
Two government officials from Zimbabwe, Denis Walker and Joram Kucherera, are speaking today at noon, in Leacock 12. Sponsored by the Debating Union.

## Doug and the Slugs

Last day to buy advance tickets for tomorrow's big event...Doug & the Slugs. A limited number of tickets will be on sale at the event (Union Ballroom). Don't miss the action!

**Association of German Language Students**

Stammtisch tonight from 7pm onwards at the Café Prag. The German film "The Goalie's fear of the Penalty Kick" at the Film Society tonight 7 & 9:30pm, L132.

**Seminar in Northern Studies**  
Prof. Jacques Kurtz, Centre de recherche du Moyen Nord, Université du Québec à Chicoutimi, Chicoutimi, Québec "TRANSCULTURAL PSYCHOLOGY". Held in Room 24, Purvis Hall, 1020 Pine Avenue West 2pm. No admission charge.

**Arts and Science Students**  
Today is final day of Verification Period for all Arts & Science students at Dawson Hall, Student Affairs Office. Bring your I.D. card. Last day to withdraw from a "B" course with a "W" is today.

**Humanistic Studies Students**  
Are invited to a meeting today at 4:00 in the ARTS LOUNGE, main floor of the Arts Bldg. We will be discussing curricular changes. For more information, phone Liz or Jennifer at 286-0482.

## Ralph Nader:

Will be speaking Friday afternoon at 4:30 in Leacock 132. The event, sponsored by McPIRG, is absolutely free.

## Saturday

**Phi Delta Theta Fraternity**  
Another blockbuster fraternity party Saturday at 9pm. Everyone is invited to take part in 'partytime' animal house style. 3647 University (near Pine).

**McGill Hellenic Association**  
"Diomidis Komninos". Come to our annual dance, Saturday Feb. 21, 8:00pm at Union Cafeteria. Live Greek music.

All Weekly staffers:  
Daily Meeting at 3:00

## Sound...

continued from page 7

the fact that more people don't listen to the station.

"We can consider ourselves as an alternative," says Thompson, noting that "students can't turn the dial somewhere else." Hence, the added responsibility.

"A lot of people here are a little frustrated with commercial radio," he said. "We are representative (of the students) in the sense that people who run student radio study here."

"We try to get a lot of involvement — it's unique as a club; it has a dual role. It gets McGill students to come down and participate and it acts as a service," he said.

One incentive for working for McGill's other media form is the experience of radio. CFRM has been the stepping stone for Kevin McConnell of CKGM, Katie Mallach of CBC radio and Malcolm Campbell of CKO's (all-news) advertising department. Daniel Richler, a former CFRMer has a syndicated show across North America and even William

Shatner of *Star Trek* fame has had a connection with the station which has been alive since 1943.

"It's a training ground for anyone who's interested in a career in radio," says Thompson.

"It's definitely not a job," says Charney. "You get to know what music's popular now. Springsteen is definitely number one now, and *The Police* and *Rolling Stones* are also very popular."

CFRM may benefit from gaining FM status if it continues to provide a non-conformist attitude towards radio. It aids the community by its annual marathon (a disc jockey stays on the air for 50 consecutive hours) for the Kidney Foundation, which is covered by the major media in the city. Its other important role is engaging in the more challenging struggle for non-commercial (and sometimes socially relevant) rock 'n' roll groups, such as *The Clash*, which are blackballed by the profit-motivated stations. Hopefully, more students will become involved or at least pay more attention to a station which does not sacrifice quality for (dollar) quantity.

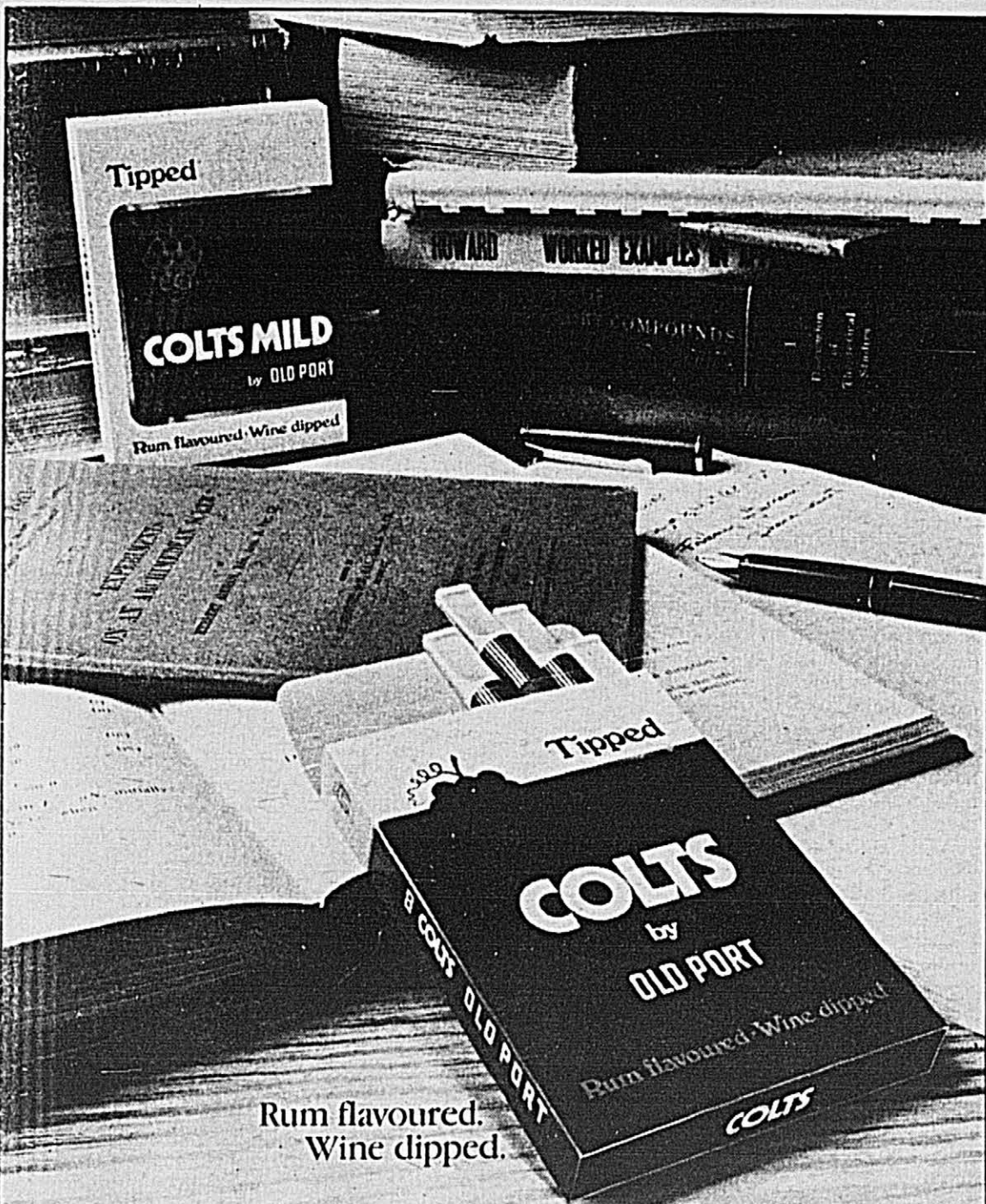
## Weekly Producers:



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Carlos J. Constantino  
Louise Haberl  
Brahm Pascal  
Rosemary Oliver  
Kevin Holgate

Jean-François Denis

Weekly photo/Richard Katz



Rum flavoured.  
Wine dipped.

Crack a pack of Colts  
along with the books.



# DailySports

## Defeat despite dazzling Diaz

by Bobby Katz

Best game in a long time for the Martlets. But, a victory by any other name just isn't as sweet.

The Concordia Stingers beat the McGill Martlets 72-63, Tuesday night before an overflow crowd of 1200 at the Concordia athletic complex.

The game was something other than a nine point loss for the Red and White, not a blow-out as the final tally might indicate to some. The Martlets led the game by as much as seven until the final 21 seconds of the first half. It was the Martlets' best first half display to date.

Linda Schaapman and Karen Diaz were the individual keys to it. Both keyed a great fast break and an incredible two-three defence which forced 28 Concordia turnovers.

Diaz played a phenomenal game, scoring 28 points!! Alone she accounted for 44 percent of the Martlets' scoring. Diaz shot an incredible 65 percent from the floor hitting 13 of her 20 attempts.

It was Schaapman's defensive play that helped the Martlets. She was McGill's impenetrable wall. Schaapman held on to ten rebounds, ate up everything in the middle of the key and scored 14 points.

McGill's pressure defence allowed only 30 points in the first half. More importantly, the Martlets held the Stingers to 28 percent from the floor in the opening period.

What really hurt the Martlets were fouls. Two points: The Stingers scored 26 of 33 attempts from the charity stripe where McGill managed only 11.

Annette Kiss fouled out early in the second half without scoring a single point from the field. Chock it up to Kiss's inexperience and to the fact that Annette cannot conceal her elbows (as in elbowing).

Without Kiss under the boards, Con grabbed 16 offensive rebounds and 21 of the defensive variety. Con forward Joann Bourque personally snared 17 rebounds to go along with her amazing 29 points.

The Martlets exploded in the second half like a can of soda under high pressure. Once again it was Diaz and Schaapman. They combined for six straight points on three successive Schaapman steals, all results of McGill's tenacious press. That made the score 40-33 for the Marts with 14 minutes left. The lead held for four minutes before the Stingers went ahead for good, 47-45.

The Marts battled the Stingers back to 59-58 with five minutes remaining. This resulted from three straight field goals from red-hot Diaz along with a one-pointer by M.J. Houde.

A win for McGill was not to be.

Why?

The reasons are quite clear.

First, inability to play with fouls. In contrast to McGill, the Stingers had two players with four fouls in the second half. One, Carolyn Marriot, fouled out with nine seconds remaining (after scoring 13 points) and the other, Gay Owens finished the game.

Second, the Martlets missed 55 percent of their shots. They played a solid offensive game but blew too many easy shots.

Also the Marts shot 50 percent from the foul line, very unrespectable.

Third, McGill's best offence is a pressure defence which forces turnovers and depends on quick points resulting from opposition mistakes. Once the pace of the game slows down though, the Marts lack the consistency to play a control type game in which the teams trade offensive possessions in an orderly manner.

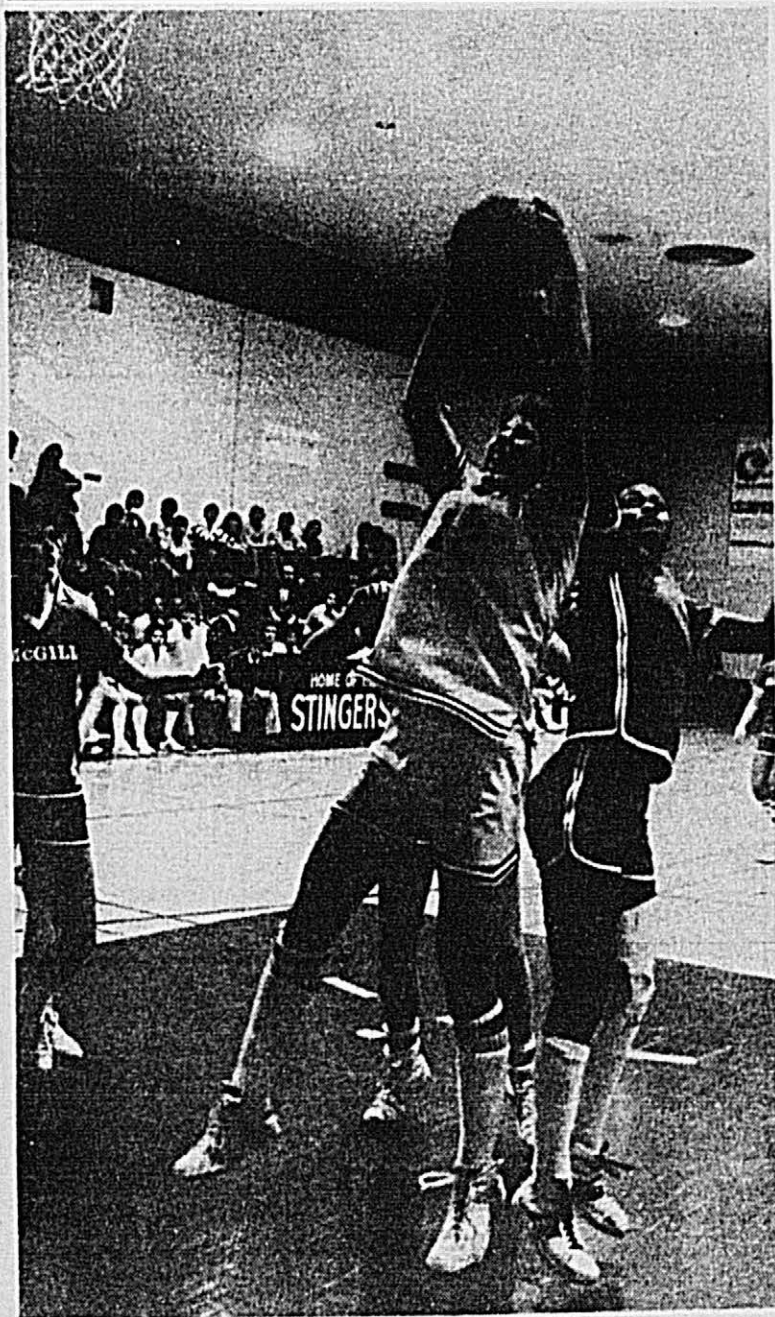
McGill forward Willie Hinz is leading the Q.U.A.A. scoring with an average of 19.6 points per game. In women's action, Annette Kiss is averaging 11.8 points per game to hold sixth place in the Q.U.A.A.

## QUAA Basketball

WOMEN						
	GP	W	L	PF	PA	Pts
Bishop's	10	10	0	818	405	20
Concordia	11	9	2	706	626	18
McGill Martlets	11	5	6	684	719	10
Laval	10	2	8	415	715	4
UQTR	10	0	10	538	708	0

MEN						
	GP	W	L	PF	PA	Pts
Concordia	11	9	2	925	880	18
McGill Redmen	11	7	4	876	800	14
UQTR	10	5	5	770	852	10
Bishop's	10	5	5	779	754	10
Laval	10	0	10	639	805	0



Stinger Joanne Bourque hangs on tightly.



McGILL UNIVERSITY

## INTRAMURALS

### INTRAMURAL STANDINGS

	GAMES PLAYED	WON	LOST	TOTAL POINTS
<b>MEN'S BASKETBALL - FACULTY</b>				
Alley Hoops	4	4	0	8
Red Army	4	3	1	6
<b>BASKETBALL - OPEN A</b>				
Crimson Tide	4	4	0	8
Sonics	4	4	0	8
<b>BASKETBALL - OPEN B</b>				
Dunkin Donuts	4	4	0	8
Inkspots	4	3	1	6
<b>WOMEN'S VOLLEYBALL</b>				
Frogs Legs	30	27	3	54
Gomers	33	29	4	55
<b>WOMEN'S ICE HOCKEY</b>				
Tachyons	11	10	1	31
Gardner	10	7	3	24
<b>MEN'S ICE HOCKEY - FACULTY A</b>				
Med	8	8	0	24
Law	8	5	1	20
<b>FACULTY B-I</b>				
CHS	7	6	1	19
Science B	7	6	0 (D-1)*	18
<b>FACULTY B-II</b>				
Midnight Ramblers	9	7	1	22
Law	7	7	0	21
<b>MEN'S ICE HOCKEY - OPEN LEAGUE A</b>				
McConnell I	6	6	0	18
Brulsters	6	5	1	16
<b>OPEN LEAGUE B</b>				
Stoppers	6	6	0	18
59ers	7	5	1	18



Karen Diaz (McGill) attempts to block Concordia's Janet Hylland.



# The Ultimate Confrontation -- McGill, 64, Concordia, 77

by Mel Timmy

Time has gone by and the idea about the ultimate confrontation; the basketball game between the McGill Redmen and Concordia Stingers has been made into a movie and already is playing in a movie theater. In just three weeks it has broken all box-office records. Three guys are walking out of the theater after the movie. All had spent a few hours in a bar before seeing the flick. One of them, Ronald, has obviously had more to drink than the other two (George and Howard).

Ronald: I feel like playing a few games of 'one on one'. What do you say?

George: Don't you think it's a little dark?

Ronald: Oh, yeah you're right it is dark.

A minute passes without a word said...but as Ronald walks by an office window something catches his eye. A flame is ignited and all of a sudden his mouth begins to motor.

Ronald: I've got an idea.

Howard: What's that?

Ronald: We could write a sequel.

Howard: To what?

Ronald: To the movie we just saw you "moron"!

George: You must be kidding, that's a hard act to follow.

Ronald: Just hear me out. It's got a lot of things going for it. Firstly this next game decides first place. Secondly, this would be their rubber match of the season and obviously they'd be sky high. Lastly, it'll be played in Concordia's gym, filled to capacity.

Howard: You must be joking.

Ronald: Just let me continue.

George: I bet you're going to tell us that the first half was really close, that both teams came out like horses out of a starting gate. Well then, let me continue.

Both start off in man to man defences, but Concordia switches into a zone, on and off throughout the half. Consequently McGill is unable to get off many uncontested shots. The shooting is a bit shaky and with four minutes gone in the first half McGill is down 11, 19-8. But have no fear the Redmen don't give up easily. Adjusting to Con's defence the lead is narrowed to three, with six minutes remaining in the half.

George: With one minute thirty-seven seconds remaining in the half and McGill down four, guard Mike Homsy is fouled. He goes to the line and hits two clutch ones. Twenty seconds later the Redmen have the ball back and they cut the lead to one on a miraculous tip in by Mark Zidilman. John Gissendanner is fouled on the other side. He sinks both his "freebies" and at the end of the half Concordia leads, 37-34.

Ronald: Okay that's enough. I'm taking over; it was my idea anyway. The rugged pace continues into the second half. With seventeen minutes remaining McGill is only down by one, again. But that's as close as it'll get. From this point on Concordia is too much for McGill to handle. Their rebounding strength wears down the Redmen. With nine minutes and thirty-three seconds gone in the half and

the score 58-48, McGill guard Gordie Brabant has a breakaway but riding on his heels is Con forward Gary McKeigan. Gordie shoots but...now you see it, now you don't...McKeigan rejects into the upper decks. The game doesn't get any better for McGill and the match ends 77-64.

George: Are you crazy! Do you actually believe with an ending like that this movie could sell?

Ronald: Of course. You should've seen some of the baskets McGill's Willie Hinz made. They were unreal. He finished with 19 points. Con's John Gissendanner outdid Willie scoring 22 points.

Howard: Wait a minute. You're speaking as if you were there.

Ronald: I was.

As Ronald finishes talking the three of them round the corner and a deadening silence comes over the group.



Slumping Redmen cause coach Butch Staples to rise from the bench.

## Redmen ice Bishop's 10-3

by Elise Goldberg

Lennoxville —

*T'is better to have fought and lost than never to have fought at all.*

Arthur Clough

But Arthur, humility can only get you so far. Everyone likes to demolish an opponent once in a while and that's just what the Redmen hockey team did to the Bishop's Gaitsers in Lennoxville on Sunday. Yes, the Redmen hit double figures for the first time in QUAA competition this season by totally dominating the Gaitsers 10-3. Eight McGill players had two points or better.

Bishop's, a team notorious for its head-hunting goons, started its attack on the Redmen early in the game. At 1:34 of the first period, Gaiter Bob Chandik began to claw at Redman Pat Chlason. The ref threw them both out of the game and continued in a penalty streak for the next eleven minutes.

McGill christened the scoreboard at 12:29, when forward Yves Beaucage scored. That was Beaucage's first goal in league play for the season, and to top it off, it was a shorthanded goal — a rare occurrence.

It wasn't long before the Gaitsers got some points on the board. Ian Pearson tied the score with a shot from in front that passed by the reaching stick of goaltender François Grenier.

But Gaiter goalie Mike Rice had a lot more to worry about than Grenier. McGill came up with two more goals in the first period, one on a beautiful wrist shot from the top of the circle by Pat Shannon, the other by Mike Nelson.

Nelson's goal was a bit of a fluke. Ken Covo had just dumped the puck into the

Gaiter zone. The bouncy puck was too much for goalie Rice to handle and Nelson tipped the puck into the net on a great second effort.

Rice's woes were not over because the Redmen kept on firing those shots at him. At 7:31 of the second period, Tim Bossy's rebound of Ed Vlasic's shot from the blue line gave the Redmen what turned out to be the winning goal.

At this point, the Redmen led 4-1. Gaiter goalie Richard fled for the bench and was replaced by third string goalie Larry Moffat.

Moffat shut out the Redmen for a total of 34 seconds until David Moritsugu's shot from the face-off circle eluded him for a McGill powerplay goal. The Redmen added three more goals in the second period. Covo scored the sixth McGill goal, finishing his pointage for the game at one goal and two assists. Moments later, Beaucage got his second goal and then with only three seconds left in the period, Steve Weatherbee scored to put the Redmen ahead by seven.

Weatherbee led the team in point production, totaling one goal and four assists. Pat Shannon, who assisted on the Weatherbee goal, was close behind with one goal and three assists.

Bishop's got back on the scoreboard at 2:12 of the third

period with a goal by Frank Vodopivec. But the Redmen were striving for double figures now and nobody was going to stop them. At 4:13, Pat Shannon won the face-off, passed it straight ahead to Bruce Randall who shot the puck in from the center slot.

The barrage of goals ceased for a nine-minute breather. But then at 13:49, the Redmen reached their big moment — goal number ten scored by Gord Tani. Tani has been having a dry spell of late so it was terrific to see his shot go over Moffat's shoulder and into the net for the Redmen's second powerplay goal of the day.

That ended the scoring for McGill and Bishop's could score only one more for the final of 10-3.

It was a satisfying win for the Redmen because they not only destroyed and out-finessed the Bishop's team, but they also stood up to their hard hitting.

"They get their own medicine and they get mad," commented Vlasic, who finished the game with three assists. "But at least the scoreboard tells the story."

And tell the story it did. It may have taken them until the end of the season to do it, but they finally blew a team right off the ice. Let's just hope they can carry that over to Trois Rivières with them this Saturday, as the Redmen finish off their season for 1980-81.



Concordia's John Gissendanner takes a shot at the hoop.

### QUAA Hockey

	GP	W	L	T	PF	PA	Pts
Concordia	21	21	0	0	166	40	42
Ottawa	23	15	7	1	145	109	31
Laval	22	13	9	0	116	102	26
UQTR	22	11	10	1	115	114	23
McGill Redmen	23	5	14	4	83	115	14
UQAC	22	5	15	2	78	144	12
Bishop's	23	3	18	2	68	147	8




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